

VOL. IV.—NO. 19.

NEW YORK, THURSDAY, MAY 11, 1882.

WHOLE NO. 119.

Letters Patent for Inventions.

By JAMES A. WHITNEY, COUNSELOR-AT-LAW.

XI.

STATUS OF EXPERIMENTS.

SOME inventions are of so simple a character that, once conceived and illustrated by a model, a specification, an elaborate drawing, or even a pencil sketch, as the case may be, their utility and practicability become obvious. In such cases an actual working device adds little to the demonstration of the invention as an improvement in the art to which it relates. Nevertheless, even in such instances, the actual production of the apparatus is necessary to an absolute reduction to practice, although the latter, in many cases, may be inferred from the clearness of the mechanical or graphical form in which it may have been represented.

By far, however, the greater number of inventions are more or less complex, either in structure or in *modus operandi*. With these experiment becomes necessary, and there is, so to speak, an intermediate stage between the conception of the invention and its reduction to practice which may with propriety be termed purely experimental.

Inasmuch as an invention, in the view of the patent law, is not complete until reduced to such shape that it may be carried into effect by one skilled in the art to which it relates, it follows that there must be in the history of many improvements a period in which, while inventions in one sense of the term, they are not complete inventions in the sense intended by the statute and by the courts. Experiments, therefore, stand apart from complete inventions as much as they do from the primal conception. According to the attendant circumstances, they are often of very great importance, not only as concerns the sustaining of patents, but as concerns the nullification of them. An experiment is to be interpreted not only with reference to its own intrinsic character and immediate results, but also with reference to the intentions of the inventor, the circumstances in which he is placed, and his proceedings subsequent to the experiment. It frequently occurs, especially with complicated machines for which the demand is not immediate, that the process of origination and improvement is embodied in wood and metal up to a certain point and then ceases. If, now, the projector, allured into other fields by the prospect of more profitable undertakings, or grudging the expense of further trial, or discouraged by obstacles already met, lays the apparatus aside and devotes himself to other pursuits, such an experiment would have little or no weight in determining the priority of his invention against a competitor. Neither would he be able afterward to produce these experiments as anticipating some independent and original inventor who, taking the same idea, had brought it to a successful issue. This would be what is commonly termed an abandoned experiment, pure and simple; and, although it would be too much to say that it could not be availed of in any case in aid of the inventor's claim, yet, in most instances and under almost all conceivable circumstances, it would be of little avail in his favor.

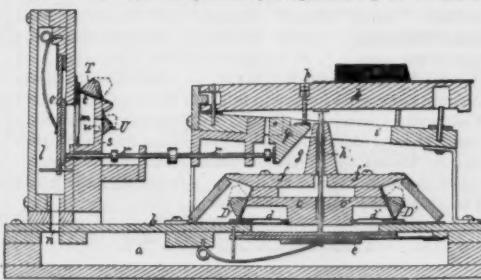
If, however, the experiment, although not bringing the machine or process to its most advantageous shape, has been brought into such form as to demonstrate the utility of the improvement in some degree, the matter would assume a different status. If it had been made in public, thrown open to the public, and in face of the public knowledge intentionally given up by the inventor so as to pass into popular use, and even if this use were brought about by the additional improvements of others, and the use continued for a period of more than two years before the application for a patent, it would then assume the dignity of a complete, although imperfect invention, and as such would estop not only the inventor, but other inventors also from establishing a broad claim to the principle.

If, nevertheless, we assume that the inventor had kept the apparatus under his own control and had not by his own action led the public to assume that it was abandoned to the use of any one who chose to adopt it, in such case, notwithstanding

the comparatively imperfect character of the apparatus, it would be a complete invention and as such be entitled to letters patent irrespective of any lapse of time that may have intervened between the completion of the machine and the application for the patent.

There is, however, a slight qualification to this in decisions which have held that if the prior machine was gotten up merely for the purpose of experiment and not for actual use, and had never been practically tested, it could not be regarded as a perfected invention. The reason of this appears manifest. Such a machine would stand on the same level as a model or a drawing which, although an important link in establishing the chain of the history of an invention, falls one step short of that reduction to practical utility which constitutes the demonstration of an invention and brings it forward as an addition to the resources of industry.

It is difficult, however, to lay down general rules which will cover the exact status of experiments, so called, where an invention has been independently originated by two distinct



REED ORGAN.

inventors. The experiment may define progress on the part of one inventor as compared with that of the other, which will entitle him to favorable judgment as concerns priority of invention. This advantage accrues most commonly where the experiments are continuous and progressive and really form steps in the construction of the machine as well as the elaboration of the invention. An experiment should never be looked upon as abandoned by the inventor where his circumstances are such that he is unable to proceed to its completion. A lack of means to prosecute experiments is one of the most just and reasonable excuses for delay in the actual practical completion of an invention. The same rule holds good where an invention has been wrought into practical form, and (without going into public use for too long a period) the inventor has been unable, either for lack of means or through the mistaken action of the patent office, to secure letters patent. This is common sense as well as equity and law; for inventors as a rule have more obstacles to overcome than most other men in prosecuting their undertakings.

Reed Organ.

THIS invention relates to improvements in reed organs, and consists in the combination, with an ordinary unison set of reeds, of an improved celeste attachment, which is carried out as follows:

The figure represents a longitudinal section of the organ, *a* is the wind chamber of an ordinary reed organ, on which *b* is the reed board, provided with tube boards *cc'*, an octave set of reeds *dd*, and a unison set of reeds, *d'* as usual. *D* is a stop for the reeds *dd*, and *D'* is a similar stop for the reeds *d'*, in the ordinary manner, which stops are operated by means of stop handles and suitable connecting mechanism therefrom, as usual. *ee* are the valves for the reeds *dd*. *f* and *f'* are the swell-tops, with perforated pitman-bar *g* and push-pins *h*, as usual. *i* is the key-frame, and *kk* represent the ordinary keys for actuating the valves *ee*. *l* is the wind chamber for the celeste reeds *mm*, which wind chamber is connected to the main wind chamber *a* by means of the passage *n*. *ooo* are the valves for the celeste reeds *mm*, which valves are actuated from the keys *kk* by means of the usual adjustable screws, *p*

p, knee levers *q q*, and push-pins *rr*. *S* is the tube-board for the celeste reeds *mm*. The tube-board *S* is provided with upper openings, *tt*, covered by the stop *T*, and also with side openings or perforations, *uu*, covered by the stop *U*, which stops are actuated by means of suitable handles and connecting mechanism from such handles to the stops in the usual manner.

The reeds *dd* and celeste reeds *mm* are tuned together to the same pitch when the stops *D*, *T*, and *U* are all open, as shown in dotted lines in the drawing, and consequently when either of the stops *T* or *U* is opened, as well as the valves *oo*, the reeds *mm* will sound out of tune, and therefore a vox celeste is produced by playing the unison set of reeds *d'*, together with the reeds *mm*, and opening the stop *D'* and either of the stops *T* or *U*; and it will thus be seen that the reeds *mm* may be played in connection with the unison set of reeds *d'* in harmony by opening all the stops *D*, *T*, and *U*, as a vox celeste accompaniment by opening the stop *D'* and one of the stops *T* or *U* only; also, if so desired, the set of reeds *mm* may be played alone by opening both their stops *T* and *U*. By this vox celeste arrangement it is only necessary to open one stop on the tube-board *S* to produce a vox celeste in combination with the opening of the stop *D'* on the unison set of reeds *d'*.

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...An organ recently placed in Queen's Hall, Montreal, by Bolton & Smith, seems to have given utter dissatisfaction to those who have tried it. The instrument was originally to have been erected by Warren & Sons, the well known and esteemed firm of that city; but eventually, after certain evolutions had been gone through, Bolton & Smith were awarded the contract. The parties mixed up in the affair need not be mentioned, as we only wish to draw the usual lesson from the facts that, as an organ is a serious purchase and one that has to remain in its position for years and years, no contract should be awarded to any builder who has not only what is known as a reputation, but who has built a sufficiently large number of instruments of all sizes to make it certain that what work he does will at least prove reasonably satisfactory, if not in the highest degree artistic.

...We have received a letter from Arthur G. Hill, one of the eminent firm of Hill & Son, the well known organ builders of London, England, wherein he speaks of the new work on the organ he is shortly to issue. It appears that this firm was the first to make 32-ft. registers in the mother country, and invented the Tuba and other stops. From the standing and experience of Mr. Hill, it is fair to assume that the volume he has in view will be of immense interest to organists and organ builders, and the information it will contain cannot but be reliable if not altogether original. The firm of Hill & Son has erected some of the largest instruments in Great Britain, among the finest being that in the Birmingham Town Hall. Information concerning the work mentioned above may be obtained by addressing Ed. Schuberth & Co., of this city, who will act as Mr. Hill's agents in this country.

...Jardine & Son have recently received an order for a very large organ to be placed in St. Agnes' new Church, Brooklyn. It is to have four manuals and a pedal organ with 32 ft. register. The scheme given below was drawn up by John M. Loretz, Jr., and is complete in every respect. The contract appears to have been awarded Jardine & Son by the unqualified assent of all interested. The great organ will contain sixteen stops—three of 16 ft., grand open diapason, bourdon and double trumpet; six of 8 ft., including two open diapasons and trumpet; three of 4 ft., one a clarion; one of 3 ft.; one of 2 ft., a four-rank mixture and a two-rank cymbal. The swell manual will contain fifteen stops—three of 16 ft., a divided bourdon, (one draw) open diapason, (lowest octave stopped) and a cuphone or contra fagotto; seven of 8 ft.; embracing three reeds, (cornopean, oboe and bassoon, and vox

humana); three of 4 ft., one a trumpet; one of 2 ft., and a mixture of three ranks. The choir organ will embrace ten stops—one of 16 ft., five of 8 ft., including a clarinet and a corno inglese (free reed); two of 4 ft.; one of 2 ft.; and a two-rank mixture. Also a tremulant. The solo manual (voiced at a 20 inch pressure of wind) will contain six stops—one of 16 ft., a tenoroon; four of 8 ft., including a vox angelica (free reed) and a tuba mirabilis; one 4 ft., and a chime of bells (32 notes). The pedal organ will contain nine registers—one of 32 ft.; four of 16 ft., one a trombone; two of 8 ft., one a trumpet; one of 12 ft., a quint; and one of 4 ft., a doppel flöte. Also an octave coupler. The instrument will have the usual full complement of couplers, combination knobs and composition pedals. Also Jardine's patent vacuum pellets. The tubular system will be introduced, thereby avoiding complications of action and rendering the touch quite easy. Three large bellows blown by water-motors will supply the instrument with the necessary wind. The case is to be very fine, 50 ft. high, 40 ft. wide and 20 ft. deep. The instrument is to have extended action.

Operatic, Choral, Orchestral, &c.

HOME.

The Apollo Club, Boston, recently gave Max Bruch's "Salamis" and the "Roman Song of Triumph." They were very well received.

Wheeling, W. Va., is to have as an attraction in the operatic line—the Philadelphia Church Choir "Patience" Company. Sullivan seems destined to live forever.

Brooks & Dickson state that Mlle. Aimée will positively appear here next season under their management. She is to sing in English a repertory of fifteen operas.

Strakosch's Italian opera troupe, which was recently in Washington, D. C., did not make a very excellent impression. The works were presented in a rather poor style. Of course, Gerster, in "Sonnambula," had her usual great success.

Contracts have been signed for Mapleson's next operatic season at the Academy with Mlle. Rossini, Mme. Galassi, Mme. Lablache, Signor Galassi, Signor Nevara and Signor Corsini, to which may be added Adelina Patti and Signor Nicolini.

The Boston "Italian Operatic Festival," G. W. Hyatt, of New York, manager, had its initial performance on last Monday. The singers taking part therein are Mme. Gerster, Clara Louise Kellogg, Minnie Hauk, Signori Brignoli and Campanini, and all Max Strakosch's opera troupe.

Mr. Florio's new opera "Uncle Tom's Cabin," libretto by H. Wayne Ellis, is to be represented at the Chestnut Street Opera House, Philadelphia, on May 22. The cast is given as follows: *Rosa*, Letitia Fitch; *Casy* and *Elisa*, Mme. d'Arona; *Legree*, Delancey Barclay; *Mme. Beaumont*, Milly Marvin; *Topsy*, Carrie Swain.

FOREIGN.

Mendelssohn's "St. Paul" has been given with much effect in Naples.

A new Zarzuela by Albeniz, called "Catalaves de Gracia," has been performed in Madrid.

"Hagbarth and Signe," by Mikalowich, was recently performed in Dresden with but little applause.

A romantic opera, by Friedrich Lux, called "Der Schmied von Ruhla," was very well received recently in Mainz.

"The Sicilian Vespers" of Verdi was recently represented for the first time in Bordeaux, and reaped a great success.

"Agnes von Hohenstaufen," an opera by Herr Otto Marburg, was brought out the other week in Wiesbaden by amateurs.

A work called "Hoyoux," described as a lyric and symphonic poem, by Emile Mathieu, has met with success in Liège.

The last concert of the London Sacred Harmonic Society was given April 28, when Handel's "Solomon" was performed.

The "Triomphe de Vénus," a symphonic poem by M. Nicolau, has been played with much success in Paris. It is in three parts.

The Princess of Wales has accepted the dedication of Herr Gade's cantata, "Psyche," the title-role of which is to be sung by Marie Roze-Mapleson.

A new suite d'orchestre, composed by two brothers named Hillemecher, upon five of Mendelssohn's "Songs Without Words," has been favorably received in Paris.

At the National Eisteddfod of Wales, to be held at Denbigh in August, there will be competitions for brass bands and pianoforte, harp, violin and harmonium players.

A new operetta from the pen of the Viennese Capelmeister, Max V. Weinzierl, has been produced at the Berlin Wilhelm Theatre. The title is "Das Schöne Geschlecht."

Leading articles appear in the Australian papers upbraiding the people of Australia for their apathy in musical matters, and the want of support accorded to the Mendelssohn Quintette Club.

The music at the Hereford Festival next September is to include new cantatas, "The Shunamite," by Dr. Garrett, and a setting of Collins' "Ode to the Passions," by Mrs. Meadows-White; and Molique's "Abraham" is also to be performed.

Schott & Co. have just published the English adaptation, by Mr. and Mrs. Corder, of Wagner's "Die Meistersinger von Nürnberg," about to be produced by the Franke troupe at Drury Lane Theatre, London. The German original is printed on the even, and the English translation on the odd pages, side by side, so that no difficulty will be experienced in following the story of the opera at performance. Mr. and Mrs. Corder's adaptation is essentially a singing version, the correctness of the accent and other exigencies of the music being kept throughout steadily in view. The libretto is printed intact, stage directions and all, and the length of the drama may be judged by the fact that the German and English text together extends over 270 pages.

It is stated upon the best authority that no Musical Union matinees will be given this year in London owing to the inability of Professor Ella, through loss of sight, to assist in the direction and to prepare the analytical programmes.

A new comedy-opera was recently produced at Edward Saker's benefit at the Alexandra Theatre, Liverpool. The libretto is by T. Edgar Pemberton, and the music by Thomas Anderton, of Birmingham. The title is "The Chiltern Hundreds," and is a skit upon Parliamentary matters.

The German critics speak in the warmest terms of Th. Semet's opera comique "Die Grille," which has just been given for the first time in Germany at the Cologne Stadt Theatre. The original libretto of the opera was written by George Sand. It has been adapted to the German stage by Herr Roda.

The following are the principal works published in Germany during February: Liszt's "Gesammelte Schriften," vol. iv. (B. & Härtel); Ehrlich's "Die Musik Ästhetik" (Leuckart); E. F. Richter's "Practical Studies in the Theory of Music (B. & Härtel); Hugo Riemann's "Musik Lexikon," Brahms' "Nänie" (Peters); Brahms' new Concerto (piano part); Rubinstein's "Ocean" Symphony, new edition in seven movements (Senff); J. M. Coenen's Clarinet Concertino in B (Seeling); H. Bärmann's Quartet for clarinet and strings (Schott); Forberg's Violoncello School (Forberg); Goltermann's Violoncello Concerto in D, op. 100 (Schott); F. Knetsch's String Quartet (Seeling); Brull's Violin Concerto in A (Grutmann); Masses by A. Ballorff (Böhm) and Nache (Schott); Raff's oratorio "Welte Ende," op. 212 (B. & Härtel); and Franz Schöpfung's "Stabat Mater" (Böhm.)

The Artistic World.

AT HOME.

—Mr. Sternberg, the pianist, was in Chicago last month.

—Signor Montegriffo has been engaged for next season by A. Daly.

—Theodore Thomas, after conducting the three great festivals, will go to Bayreuth, and, therefore, will not go to San Francisco, as formerly stated.

—Rafael Joseffy is to remain in this country next season. His manager will be as heretofore Henry Wolfsohn. He will give concerts in all the large cities.

—Herr Grunfeld, a pianist who has lately made his mark in Europe, will make a tour in this country in the fall, under the management of Mr. Amberg, of the Thalia Theatre.

—Will Carleton's last idea is to betake himself to murky London. He has abandoned the idea of taking out a company to play "Patience." In this he has shown wisdom.

—Mr. Candidus made a most favorable impression at the recent festival, and would no doubt be heartily welcomed here on the operatic stage. His voice is full and sympathetic, and he sings with great taste.

—The prima donna for next season of the Carte-Henderson troupe will be Carrie Burton, who held the same position last year. Gilbert's and Sullivan's new opera will be produced in October, if it be ready by that time.

—It is understood that Clara Louise Kellogg's last appearance before the public will take place in this city on the 19th instant, at the Academy of Music, and the proceeds of the performance will be given to the Actors' Fund.

—Mme. Materna has arranged, through F. A. Schwab, her sole representative in the United States, to sing thrice in Boston at the close of her festival engagements. She sails for Europe on June 10, having promised to meet Herr Wagner in Bayreuth on June 25.

—Levy, the cornet player, has returned from Europe to make preparations for his summer season at the Brighton, Coney Island, where he is engaged for the season. Before opening there, however, he will pay a visit to New Orleans, where he is to play for two weeks at one of the watering places at a salary of \$1,000 a week. Mrs. Levy remained in Paris, where she is studying under De la Sadie for the operatic stage. She will make her debut in one of the Italian cities when her musical education is completed.

ABROAD.

—Cotogni had a great success in Rome quite recently.

—Gayarre was recently banqueted in Rome by the Spanish residents there.

—Alice Urban, the eminent cantatrice, has left Milan for Sestri-Ponente.

—Adele Garbini, the prima donna, has been named Court Singer by the King of Portugal.

—Alberto Vizentini, the future representative of the Imperial Theatre of St. Petersburg, is now in Milan, trying to complete the company for the coming season of Italian opera. The chief difficulty will be to find tenors.

—Liszt recently gave a sort of recital before a large party of English ladies. The *Gazette de Hongrie* speaks in raptures of the beauty of the young girls, in the midst of whom sat the aged Abbé, his long white hair shaken over his shoulders, and his lank fingers gliding over the keys. Nobody could make out what he was playing, nor could Liszt himself tell. He had been improvising.

—Marion Beard, the harpist, is soon to appear in London, after a long tour on the continent.

—Enrico Panofka, the singing teacher, has been named officer of the order of the Crown of Italy.

—Christine Nilsson and Mr. Carter's choir appeared at the opening festival, April 29, at the Alexander Palace.

—Mr. Best, the eminent organist, has returned to Liverpool, and will soon resume his recitals in the Town Hall.

—The tenor, Deliliers, sang in Rome recently with remarkable power and brilliancy, and achieved a great success.

—Goldmark has thanked (by letter) Mancinelli for his care in giving "La Reine di Saba" at the Apollo Theatre, Rome.

—Sarasate, the great violinist, has been enthusiastically received in Milan. His playing is said to be of the highest order.

—Suppé has suddenly grown popular in Paris. His "Fatinizza" and "Boccaccio" are being played there with immense success.

—Mme. Pauline Lucca is reported too ill to fulfill her engagement at the Berlin Opera. But she will go to London in June.

—Charles Hallé will give eight chamber music concerts on the Wednesdays of May and June, at the Grosvenor Gallery, London.

—A young pianist, Alphonse Thibaud, recently performed in Paris at the Salle Erard, and is said to have a great future before him.

—Mme. Marie Roze will sing in German, at the Franke concert, London, May 15, the chief soprano part in Brahms' "Requiem."

—Joseph Dupont, conductor of the band at the Theatre de la Monnaie, Brussels, has been made a Knight of the Legion of Honor.

—What a great artist can do with pieces usually played by school girls Mme. Schumann shows by her exquisite rendering of well worn compositions.

—Kaschmann, the baritone, has been re-engaged for the third time by the manager of Bilbao Theatre. He has been decorated by the King of Portugal.

—A tenor singer named Davis, who studied at the Royal Academy of Music, London, has made a good impression in Liverpool with the Carl Rosa Opera Company.

—The young Russian lady named Mlle. Berghi in Mr. Gye's prospectus, *Figaro* says, was introduced to that gentleman in Berlin, by Mr. Ullman. The young lady's real name is Königsberg.

—Mme. Sophie Menter is now in England, and performed a pianoforte concerto at the Schulz-Curtius concert on May 1. Beethoven's choral symphony and other works were also performed under Charles Hallé.

—Mme. Nilsson-Rouzaud has been interviewed again in Paris. She intends to drop the name of her late husband and to resume her old stage name. "I will be plain Nilsson in future," said Mme. Rouzaud.

—Anton Rubinstein has agreed to direct the performance at the Russian National Opera House, at Moscow, during the coronation fêtes, in the last week of August (Russian style). The artists will be exclusively Russian.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

1. Serenade.....(piano).....Hubert de Blanck.
2. Tocatta.....".....William Mason.
3. Spring Blossoms, Idylle.....".....J. Durège.
4. Rest, Sleep, Beloved.....(serenade)....."

No. 1.—A most satisfactory work, and one which displays the skill and invention of the composer. To perform it satisfactorily will require a free and delicate technique, but the piece is worth some study and practice.

No. 2.—An admirably written piece, which has the fault, however, of monotony. The opening figure is rather too persistently stuck to, and grows somewhat wearisome by the time

the end is reached. Otherwise the work is effective and well worthy of frequent performance. It is not too difficult.

No. 3.—This is a graceful salon piece, which on a single hearing will be liked. The passages are well written for the hands, and show the composer knows how to adapt his pleasing ideas to suit the majority of players.

No. 4.—A song of this character will be certain to obtain a good degree of popularity, for the melody is taking, easy to sing, and one that will please almost any audience. It can be recommended to singers generally. The accompaniment is nicely and tastefully written. Compass, D to G—an eleventh. Several bad errors remain uncorrected.

J. M. Russell, Boston, Mass.

1. O, wert thou in the cauld blast.....(female voices).....Mendelssohn.
2. Sleep, my sweet good night.....".....Berger.
3. May bells and the flowers.....".....Mendelssohn.
4. A curious tale.....(male voices).....Remick.
5. Adonais.....(mixed voices).....Stanley.
6. Now the shades of night.....".....Greene.
7. The Tempest.....".....Haydn.
8. Pearls of the sea.....(song).....White.
9. Ave Maria.....".....Lewis.
10. The Widow.....(opera comique).....C. Lavallée.

No. 1.—A pretty and effective duet for two soprano voices, available for parlor or concert stage.

No. 2.—Both the voice part and accompaniment display more than ordinary skill and knowledge of music. The piece is interesting throughout, and even possesses some originality. Although somewhat difficult to sing, it will repay study, and will please when well performed.

No. 3.—This music by Mendelssohn is commonly known,

although the words have been written expressly for it. The piece is melodious throughout.

No. 4.—Is more interesting on account of the words than the music, although the latter has some good points.

No. 5.—A work of more than ordinary merit, even if it be somewhat monotonous. The words are nicely wedded to the music, and there is every chance for a good singing club to make it an effective selection.

No. 6.—This trio for two sopranos, alto (or tenor), and chorus, has very little to interest singers. It is fairly well written, however.

No. 7.—Well sung, with an efficient orchestral accompaniment, this piece by the old and revered master always produces a great effect, and this by very simple means. No more need be said of it.

No. 8.—Although a good artist can produce a good effect with this song, there is nothing particularly interesting in the music, which is more or less commonplace. It has German and English text. Compass, D to G—an eleventh.

No. 9.—The music of this "Ave Maria" cannot be commended as sacred music. It is hackneyed and trite, and even a good performance could hardly succeed in making it interesting. Compass, D to G—an eleventh. The last word on page 4 should be *peccatoribus*, not *peccatoribus*—an evident misprint.

No. 10.—This is a work full of pretty music; some commonplace, some quite attractive. Excellent numbers occur on pages 21, 29, 43, 46, 85 (a most effective chorus), 94, 100, 119, 139 (an excellent waltz song), 155, 178 and 194. A defect to be remedied is the bad accent on many words, which make certain passages awkward to sing, and when sung produce a half-ridiculous, half-awkward effect. Judging from

the piano score before us, the opera must be both funny and effective on the stage, well represented.

The Musical Week in Chicago.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, May 4, 1882.

THE musical events of the past week have been neither brilliant nor numerous. The preparations for the Chicago May Festival are nearly completed, and everything promises a most successful issue to the undertaking. The choral works have been thoroughly learned by the chorus and the difficulties mastered. Much enthusiasm prevails.

The first rehearsal of Mr. Pratt's "Zenobia" took place last Tuesday.

It is said that Hans Balatka has been displaced as director of the Germania Männerchor.

The Ninetieth Pupils' Matinée of the Hershey School of Musical Art takes place this afternoon. The instrumental numbers will be for organ only, and will be played by pupils of Mr. Eddy.

The new Philharmonic Society, under Adolph Liesegang, will give a series of five concerts next season. These concerts should be well supported, for there is no doubt that they will be excellent.

John A. West, late organist of the Second Presbyterian Church, has gone to the Church of the Ascension, with largely increased salary. At Unity Church the position is at present filled by F. W. Taft, Mr. Wild having gone to the Memorial Baptist, where a much larger salary was offered.

Geo. W. Nind, a talented young baritone, has accepted a call to teach music at a Methodist Seminary at Pernambuco, Brazil.

FREDERIC GRANT GLEASON.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

PROF. BELLOIS,

Cornet Soloist,
North's Music Store, 8 Chestnut Street, Phila., Pa.

DR. LEOPOLD DAMROSCH,

Leader of Orchestra, 142 East 47th st., N. Y. City.

P. S. GILMORE,

Band Leader, 61 West 14th st., N. Y. City.

GRAFULLA'S BAND,

FRANCIS X. DILLER, Musical Director,
224 East 13th st., N. Y. City.

H. B. DODWORTH,

Band Leader, 5 East 14th st., N. Y. City.

SIGNOR LUIGI LENCIONI,

Buffo Baritone. Opera, Concert and Receptions,
268 West 23d st., N. Y. City.

MINNIE VINING,

Engaged Season of 1880-81 Wallack's Theatre,
Care of E. Kennedy, 481 Eighth st., N. Y. City.

MRS. HARRIET CLARK,

Vocal Instruction,
18 E. 24th st., near Madison sq., N. Y. City.

LEO KOFLER,

Organist of St. Paul's Chapel, Trinity Parish.
Voice Culture.
471 Fourth ave., bet. 31st and 32d sts., N. Y. City.

EDWARD BOEHM,

Clarinet. Pupils received.
45 East 3d st., N. Y. City.

J. DE ZIELINSKI,

Pianist. Vocal Teacher of Italian School,
No. 6 Adams Ave., W., Detroit, Mich.

WILLIAM COURTNEY,

Tenor. Opera, Concert, Oratorio and Vocal Instruction.
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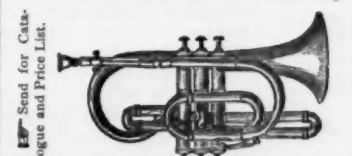
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Notes and Actions.

....Conover Brothers report a constantly increasing trade.
....James & Holstrom report a large demand for their new grand squares.

....S. E. Nichols, music dealer, Pittsfield, Mass., has sold out to J. B. Harrison.

....Walton's music store at Nevada, Mo., was burned out on Sunday morning, May 7.

....Sarah E. Merrifield, piano dealer, Worcester, Mass., has given a chattel mortgage for \$2,550.

....C. M. Norris, music dealer, East Saginaw, Mich., has given a renewal chattel mortgage for \$1,845.

....A. Hammacher & Co. report a steadily growing demand for their different lines of piano hardware.

....A new organ will be placed in the Immanuel Church, Bellows Falls, Vt., before June 1. The old organ is offered for sale.

....A slight fire occurred in Geo. Bothner's factory a few days ago which caused a temporary cessation of business. Everything, however, is again in working order.

....A. Dolge began the erection of his new mill at Dolgeville last week, and Carl Fink says that he forwarded on Monday last quite a number of skilled mechanics to assist him in the work.

....Fairbanks & Cole, 121 Court street, Boston, manufacture the "Champion" banjos. Their instruments are used by the leading specialty artists, and are extolled for their finish, style and quality of tone.

....A. Weber received on Saturday an order from Mexico for thirteen pianos, and forwarded a very fine instrument on Monday to the United States Consul at Tampico, Mexico. This firm's orders at present are heavy.

....The new piano warerooms of Spalding, Alger & Osborn, on West street, Pittsfield, Mass., W. P. Wood, manager, were formally opened Friday evening. Musicians from Troy were present, and a good time was had.

....Miss S. Ohnmacht, Bellefonte, Pa., was among the visitors to Sohmer & Co.'s warerooms on Monday, and left an order. She handles this firm's instruments solely. Miss Ohnmacht has neat warerooms and she is much esteemed by the trade.

....E. H. McEwen, manager of the New York branch office of the Sterling Organ Company, sold during the month of April 204 organs. This is the largest number sold at these warerooms since they were opened. The demand was principally for the Imperial organs.

....Ernst Gabler's new factory is going up rapidly; the first story is completed, and it is expected that the building will be ready for roofing in about six weeks. All of the hands that can be conveniently put to work are employed. The firm reports business as being excellent.

....A factory for the manufacture of furniture veneering from gum wood, so abundant in almost all sections of the South and Southwest, has been erected at Poplar Bluff, Mo., on the line of the St. Louis and Iron Mountain Railroad. The grain of this wood is said to be very fine, and when polished, remarkably beautiful.

....The Loring & Blake Organ Company, Worcester, Mass., just got fairly over the effects of the recent fire in its building, and is now manufacturing 100 "Palace" organs weekly of regular patterns and is soon to put two new styles upon the market. Its capacity is to be further increased by a 75-foot addition, which is nearly finished. In the way of machinery the firm is well equipped. A recent addition has been a Whitney scraping machine.

....Robert Edwards, the well-known salesman of Geo. Steck & Co., is a gentleman of fine literary attainments and an excellent lecturer on theology and temperance. On Sunday he discoursed on these subjects three different times—once at Ocean Beach, N. J., at 2 P. M., and twice at Manassquan, N. J., at 11 A. M. and 7 P. M. At the last lecture standing room was unavailable.

....Chas. Fahr, bookkeeper and confidential clerk for Sohmer & Co., left on Saturday by a steamer of the Bremen line on a visit to his parents at Neustadt, Bavaria. He will be absent about two months. Mr. Fahr has been with the firm since its foundation, and is held in the highest estimation by it as well as by all who know him. THE COURIER wishes him *bon voyage*.

....John M. Schuler, Buffalo, N. Y., manufactures several styles of pianos which have obtained a good reputation for purity and depth of tone, lasting quality, and excellence of workmanship. They include grands, uprights, and squares. He sells at the lowest possible margin and warrants each instrument for five years. On application dealers will be supplied with a descriptive circular which shows illustrations of pianos, &c.

....A few weeks ago mention was made in THE COURIER that George Bothner, because of a great increase in the demand for his goods, had secured an additional factory at 174 Elizabeth street, and that he expected to begin operations there in the beginning of May. Last week he began work. The new building is fitted up with the latest and most approved machinery, and the manufacturing facilities are in-

creased nearly one-third. Mr. Bothner has also been increasing his facilities in the old factory. He has just put in five new machines, making a total of eleven since January 1, and he has contracted for several more. He contemplates to still further extend as soon as a suitable building can be secured, as orders are coming in with great rapidity. On Saturday last he received an almost incredible number—most of them were by telegraph.

....A. K. Hebard, who has devised the improved piano which the Mason & Hamlin Organ Company is about to place on the market, arrived in this city on Tuesday of last week, and transacted considerable business during the following two days. On Friday he met on their arrival the members of the Handel and Haydn Society of Boston, to which organization he belongs, and sang with them at the Festival on the same evening. He returned with the Society to Boston on Saturday evening.

....Among the visiting members of the trade to the city during the week were: Miss S. Ohnmacht, Bellefonte, Pa.; George D. Smith, Rochester, N. Y.; Mr. Woodward, of Woodward & Brown, Boston; A. K. Hebard, with the Mason & Hamlin Organ Company; M. L. Wiesel, Cumberland, Md.; Prof. Harry Sanders, of Sanders & Staymen, Baltimore, Md.; A. R. Bacon, Wilkesbarre, Pa.; Joseph Shoninger, of Shoninger & Co., New Haven; S. W. Barrett, of Barrett Brothers, Binghamton, N. Y.; H. D. Guernsey, Carbondale, Pa.; Joseph Britton, Lakeville, Conn.; M. J. Dewey, Oneida, N. Y.; J. D. Buckley, Limestone, N. Y.; J. H. Thomas, Catskill, N. Y.; W. L. Berry, Moores, N. Y.; D. E. Mathews, Nyack, N. Y.; W. H. Purdy, Bath, N. Y.; Charles Sohmer, Indianapolis, Ind.; Carl and Emerson, Weedsport, N. Y.

....Last Saturday a trial trip was taken to Long Branch from Jersey City for the purpose of testing the working of the new dining and smoking cars of the Pennsylvania Railroad. Simultaneously a similar excursion started from Chicago fifty miles eastward; another from Pittsburgh eastward to Crescent, Pa., and a third from Philadelphia to Monmouth Junction. All of the excursion parties exchanged telegraphic salutations along the route. Samuel Carpenter, the Eastern passenger agent, had charge of the excursion from New York, and provided the newspaper men and directors who were present with everything that heart could wish for in the eating line. Mr. Carpenter, who has been connected with the Pennsylvania Railroad for a number of years, began his career as baggage master, from which position he has advanced step by step, until he now occupies one of the most responsible positions within the gift of the company. On Monday the hotel cars of the New York and Chicago limited express over the Pennsylvania Railroad were withdrawn and the new dining cars substituted. There is one smoking and two sleeping cars from New York to Chicago, one dining car from New York to Pittsburgh, and one from Fort Wayne to Chicago; one sleeping car from New York to Cincinnati, one sleeping car from Washington to Chicago, and one hotel car from New York to St. Louis. The company has had built four new smoking cars and four new dining cars. The interiors of the dining cars are finished in rosewood with beveled glass mirrors, Nile-green ceilings and Brussels carpets. The smoking cars have cushioned sofas and tables for books. At one end of each smoking car is a library of popular novels provided by the company. These dining and smoking cars will be used only in connection with the limited express trains between this city and Chicago.

Briefs and Semi-Briefs.

....Signor Campanini's concert was given last Monday, at Steinway Hall, in aid of the Italian charities of this city.

....Booth's Theatre was reopened on last Monday evening. "Cinderella at School" was produced there by the Rice Surprise Party.

....Mr. Hanchett's "Occasionals" continue, and are attended by a number of young musical students as well as by cultivated amateurs.

....The Guernsey-Listman Combination, of Boston, was at Erie, Pa., on Monday, April 24, to a good house, and gave satisfaction.

....Prof. Jul. Siener has opened a singing school in Erie, Pa. The course will end with a pastoral operetta, "Little Bo-Peep," in three acts, by M. A. Ward, on or about July 4.

....A successful musical convention, which was held in Elmira, N. Y., last week, under the direction of Dr. George F. Root, of Chicago, closed on Friday night, May 5, with a concert.

....The first number of Goldbeck's Musical Instructor has been received. It is devoted to the diffusion of scientific, artistic, technical and general practical knowledge of the art of music, and appears on the 15th of every month. Its editor and publisher is Robert Goldbeck, the well-known composer, residing in St. Louis. The following are some of the contents of the first issue: Teacher's Notes, &c., graduating course in sixteen terms for the piano, lesson to "Rondo Capriccioso," by Mendelssohn, with other lessons; graduating course in twelve terms for the voice, lessons to "Hear my Prayer, &c.," graduating course in twelve terms in harmony, with monthly exercises after models; a teacher's list of in-

strumental and vocal pieces, &c. The idea of the Instructor is good, and the matter valuable.

....The Wilbur Opera Company was at Youngstown, Ohio, on May 4, in "Mascotte," giving selections from "Olivette" as an afterpiece.

....The Strakosch Italian Opera Company gave "Faust," with Miss Kellogg as *Margherita*, at Mechanics' Hall, Worcester, on May 3. Signor Giannini, as *Faust*, won the only encore. The support was very good, and the orchestra and chorus both did their work remarkably well. The audience was small, fashionable, and discouragingly cold.

....The Boston Ideals gave "Patience" to a packed house at the Academy of Music, Fort Wayne, Ind., on May 2. The company gave satisfaction, but the opera was not a favorite with the audience.

....Anna Bishop intends to give a concert at Chickering Hall on the evening of the 27th inst. She will have the aid of the following well-known performers: Mme. Lablache, Henrietta Beebe, Mrs. Knox, Mme. Chatterton-Bohrer, Miss Levering, S. B. Mills, Mr. Arbuckle, G. W. Morgan, Mr. Lencioni and C. E. Pratt.

....Master Michael Banner will give a concert at Steinway Hall on Saturday evening, the 13th inst. This remarkable young American artist will play the Concerto Militaire, by Lipinski, Ernst's Nocturne in E major, and the allegro and andante from Mendelssohn's E minor Concerto. He will have the aid of Miss Simms, Miss Hibbard, Mr. Humphries, Mr. Schotte and Max Liebling.

....An interesting list of the leading piano manufacturers and dealers and music publishers thirty years ago will show how very many of the existing trade firms can boast so long an establishment. Of course, some firms date much further back. Kirman's firm is upward of a century and a half old, and Broadwood's house nearly the same age. Erard's and Collard's, Tomkinson's and Wornum's were all founded in the last century. Challen's dates back to 1804, and Chappell's to 1812.

....The Fargo (D. T.) Opera House was crowded on May 2 with an eager audience at an operatic concert conducted by Mlle. Litta. Her support was unusually good, and the concert was not marred, as is often the case, by some insignificant singer. A cornet solo by John Skelton was the first number on the programme. This was followed by an air from "La Traviata," by Miss Litta. Delia Oakford, the contralto, was disappointing. The entertainment closed with the third act of "Il Trovatore."

....The sixth annual meeting of the Music Teachers' State Association of Indiana will be held at Logansport on June 26, 27, 28 and 29. The officers of the association are: President, M. Z. Tinker, Evansville; treasurer, Bessie L. Hough, Franklin; secretary, W. J. Stabler, Newcastle; Programme Committee, G. M. Cole, Richmond; W. F. Heath, Fort Wayne; W. T. Giffe, Logansport. Besides the papers and discussions, there will be two concerts, one of which will be a piano and violin recital, given by Otto A. Schmidt, of Richmond, Ind.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended April 29, 1882:

| TO WHERE EXPORTED. | ORGANS. | | PIANOPORTES. | | MUS. INSTR. | |
|------------------------|---------|---------|--------------|---------|-------------|---------|
| | No. | Value. | No. | Value. | Cases. | Value. |
| British West Indies... | 4 | \$250 | ... | ... | ... | ... |
| Hamburg..... | ... | ... | 3 | \$1,900 | *2 | \$2,125 |
| Cuba..... | ... | ... | ... | ... | 2 | 270 |
| Chili..... | ... | ... | 13 | 2,955 | ... | ... |
| Bremen..... | 3 | 450 | ... | ... | ... | ... |
| London..... | 53 | 3,930 | 1 | 500 | ... | †150 |
| Hull..... | 1 | 90 | ... | ... | †6 | 465 |
| Bristol..... | ... | ... | ... | ... | ... | ... |
| Glasgow..... | 2 | 151 | ... | ... | ... | ... |
| Totals..... | 63 | \$4,871 | 17 | \$4,355 | 10 | \$3,010 |

* Hammerfelt. † 40 bbls. piano lumber. ‡ Organ Materials.
NEW YORK IMPORTS FOR THE WEEK ENDED APRIL 29, 1882.
Musical instruments, 152 pkgs.....value, \$17,000

BOSTON EXPORTS FOR THE WEEK ENDED APRIL 28, 1882.

| TO WHERE EXPORTED. | ORGANS. | | PIANOPORTES. | | MUS. INSTR. | |
|-------------------------|---------|---------|--------------|--------|-------------|---------|
| | No. | Value. | No. | Value. | Cases. | Value. |
| England..... | 48 | \$3,263 | ... | ... | *120 | \$1,200 |
| Br. Poss. in Australia. | 32 | 2,240 | ... | ... | ... | ... |
| Totals..... | 80 | \$5,503 | ... | ... | 120 | \$1,200 |

* Orguinettes.
BOSTON IMPORTS FOR THE WEEK ENDED APRIL 28, 1882.
Musical instruments.....value, \$976



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Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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NEW YORK, THURSDAY, MAY 11, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent, newspaper, devoid of factitious surroundings, courteous in expression free in opinion, and entirely independent. THE COURIER has no partisan aims to subserve, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

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HOW soon will American piano manufacturers follow in the steps of a Stuttgart firm which has just patented a new "muffler," likely to prove a great blessing to people possessing a sensitive ear, or no ear at all for music? The new "muffler" in question can be attached to any piano. It is so constructed that it subdues the tone-power to such a degree that persons seated in the adjoining room cannot hear the instrument being played. Still better, it can be made to render the instrument quite dumb. Several advantages are claimed for this patent "muffler," but the chief one advanced consists in the fact that professional musicians are enabled to practise without annoying their neighbors. Surely so useful an invention and one so long looked for will not be long in making its way over here.

ACCORDING to the *Musical Opinion* the season for band instruments is now in full activity, orders being quite plentiful with English firms who make such goods, although large importations of the same are made from France and Germany. The American trade in this direction has wonderfully developed within the past few years, and its future is not yet to be calculated. No persons engaged in the musical instrument trade have a better chance to make large sales by judicious advertising than band-instrument manufacturers and band-instrument dealers. America is being peopled by a foreign population; new bands are continually being formed, while old ones are being enlarged. This condition of affairs is very encouraging to that branch of the music trade whose capital and skill is invested in supplying flutes, clarinets, cornets, euphoniums, &c. Let them advertise liberally, and thus increase business four-fold.

CERTAIN concerts, dubbed "Educational Concerts," are given in London. The performers are generally students, and some of the works interpreted are from their pens. There cannot be a doubt that a large degree of success must be obtained by and through such concerts, for the public performances of pupils' compositions have a very beneficial effect upon those who have written them, not to add the less truth that they are always interesting to intelligent and liberal audiences. Of course, it is incumbent upon teachers to oversee the labor of their scholars, and to make the various performances of the latter's pieces instructive, and from this must result great advantages. It also cannot fail to prove a stimulus to further and deeper study on the pupils' part, as such public performances are a powerful incentive to higher and better work.

A FEW years ago Schumann's works were cried down because they were only understood by a small number of the elect. Like all original composers, his highest flights of genius were mocked at, and otherwise excel-

lent critics entirely failed to see the beauties in the works themselves or the talent and earnestness of the writer of them. Now the reaction has taken place, and Schumann is exalted at the expense of Mendelssohn, an exhibition of partisanship equally to be deplored. Schumann no longer lacks earnest supporters, and his manifold works are always listened to with delight whenever performed. London musicians were slow to assign this great composer his true position, but now some one proposes a "Schumann Festival" to be given in that city, a reason assigned for it being that Mme. Schumann, the composer's widow, is at present in London.

THE question of registering the musical profession is now being agitated in England. Those who propose it assert that the time has come for the musical profession to sink all differences and to make common cause, exactly as did the medical profession when imposters threatened to bring their noble occupation into discredit. That the future will see this idea an accomplished fact may be asserted with some certainty, but if the wished-for desideratum can in any way be hastened, it is only by arousing interest in the subject by persistent and broad discussion. When the musical profession shall have been registered in England, it will not be long before the same condition of affairs will rule in this country. Much good must result to true musicians and true art when registration shall be enforced by law. Bad and good musicians are now on an equal plane.

AMERICAN advertisements have always been regarded with wonder by our English cousins. It is said that years ago prominent British piano manufacturers strongly object to the system of "sensational" advertisements, so much so, in fact, as to refuse to supply agents who thus advertised with their instruments. This over-delicate state of affairs did not last, for foreign makers offered pianos cheap to baffled dealers without asking any inconvenient questions or exacting conditional promises. It soon became manifest to the few staid English manufacturers that they had gone a trifle too far in the attempt to restrict regular buyers to one mode of carrying on their own business, and thus had to back out as gracefully as they could from the false position in which they had placed themselves. Fancy American manufacturers taking exception to an agent's advertising that the instruments he has on sale "leads the world," "the best on the globe," &c. The millennium would certainly have arrived.

MINOR TOPICS.

A RECENT number of the London *Figaro* gave in a supplement a review of the prospects of Italian opera in England, under the new Royal Italian Opera Company (limited). The discussion afore mentioned gives a brief history of the musical drama in London, which seems to prove that this city cannot adequately support two Italian opera companies. In 1869, when there was a coalition of the two rival opera companies, the profits reaped were no less than \$110,000. Mr. Gye expects to clear next season (now Mapleson is out of the London field), somewhere in the neighborhood of \$174,000. In this amount the profits of the opera in this country, under Mr. Mapleson's management, is put down at \$50,000, although much more it is thought will be realized. The new coalition seems to have in view the employment of an Italian opera company the whole year—in London during the summer, in the other English cities during the autumn, in America during the winter, and in the English provinces again in the spring. The entire resources of Covent Garden Theatre will be at the command of Colonel Mapleson for employment here.

It seems as if the time must soon come, or even has already arrived, when free tickets to concerts of any importance will be refused to all but representatives of the press. At present, those who have no shadow of a claim to have free access to concert halls are the most persistent of beggars for free passes, and when refused what they ask (as sometimes they are), bluster and threaten with a vim truly astonishing—although equally amusing. True artists who are not utterly impecunious, are willing to pay to hear whatever concerts or operas they desire to attend, in fact, they prefer to do so. If free tickets are to be distributed, they should be sent to papers, which have capable and responsible critics, otherwise, no good is accomplished. The intelligent public cannot be so easily imposed upon as some managers may believe, and false laudatory articles hurt those papers in which they appear, and, eventually, the performers who have been injudiciously praised.

A CORRESPONDENT to the London *Musical Times* complained recently that he could not hear a favorite passage in a work performed at the Albert Hall, because it was completely drowned by the applause bestowed upon a vocal solo which preceded it. This is a nuisance which musicians have to put up with in this country. A high note, well taken at the end of a romance or song, is usually followed by an out-

burst of applause, although a lovely ritornello may follow the close of the vocal portion of the piece. This happening quite frequently, musicians are sorely tempted to violently hiss these tasteless and annoying applauders, but generally forbear to do so on account of the singer, especially if a lady and one who has interpreted her selection reasonably well. It follows that we have to grin and bear it, for only greater intelligence will enable the majority to see the foolishness of acting so unadvisedly.

Sock and Buskin.

....Joseph Jefferson opened at McVicker's Theatre in Chicago, on May 1, in "Bob Acres."

....The Opera House building, Nevada, Mo., was burned on Sunday morning. The loss is \$39,000; insurance, \$17,000.

....J. V. Prichard, the dramatic author, who adapted the play "Divorçons," which has had such a long run in this city, has two or three new plays under way.

....The "World" was presented at Worcester, Mass., on May 3, Tony Pastor on May 4, and Maggie Mitchell May 5 and 6 in "Little Savage" and "Fanchon." To-night the McKee Rankin Company in "Danites."

....At Burlington, Iowa, Lawrence Barrett in "Pentagon," May 1, at the Grand Opera House; the receipts were about \$1,200. On May 8, Joe Jefferson in "The Rivals." On May 10, Willie Edouin's Sparks Company, in "Dreams."

....Haverly's Chicago Theatre will run during the summer under the management of Will J. Davis. The attraction will be the far-famed and favorite Chicago Church Choir Opera Company, presenting a brilliant series of light operas and the later operettas.

....Manager Horbury, of the Lewiston, Me., Music Hall, on Monday, May 2, presented Denman Thompson as *Joshua Whitcomb* to the largest house of the season. The stage was beautifully decorated with flowers in honor of the occasion. Salsbury's Troubadours appear May 11, and T. W. Keene May 24.

....It is said that Josie Sutherland, now playing *Topsy No. 2* with Smith's double "Uncle Tom" Combination, has created quite a sensation in the part. She has been greeted with considerable enthusiasm, and pronounced the "best Topsy now on the stage." This is her first attempt in a legitimate rôle.

....Marion Elmore, the pleasing soubrette, stars in Green and Thompson's new play, "Chispa," under the management of W. R. Hayden and Will J. Davis, lessees of the Grand Opera House, Chicago. She will appear in New York at Haverly's Fourteenth Street Theatre. She left for London on Monday, the 24th ult.

....Mitchell's Pleasure Party played at Cedar Rapids on April 26 to a small house. Oscar Wilde lectured to a very thin audience April 28. Lawrence Barrett in "Julius Caesar" drew a large house on May 2. Jane Coombs was there May 4, Barlow, Wilson, Primrose and West's Minstrels on the 10th, and Willie Edouin will appear on May 13.

...."Hazel Kirke" was played by the No. 1 Union Square Ellsler-Couldock Combination to a big house at Youngstown, Ohio, on May 1. The "Danicheffs" was presented by the Union Square Company on May 6. Lillian Cleves and company are to play at Youngstown to-night, and the Hoey-Hardie Company is booked for May 18 in "A Priest's Vow."

....Mlle. Rhea played at Erie, Pa., on April 27, to a packed house. The sale of seats in advance was the largest of the year. This was the second appearance of Mlle. Rhea this season, and she now stands a favorite with the Erie audiences. She will appear there again early next season as *Parthenia* in "Ingomar." Kate Claxton played on Monday, May 1, in "Two Orphans," supported by Charles Stevenson and Henrietta Vaders.

....At the Pittsburgh Opera House Harry Meredith has presented "Ranch 101." Frank Frayne and his company this week in "Mardo." "Only a Farmer's Daughter" has been attracting fair houses at Library Hall. On Monday, May 8, "The Danicheffs." Fred. A. Parke is one of the few managers who have made Library Hall a paying institution. Harry Williams' Academy of Music is, as usual, up to the standard of a first-class variety show. Willis Cobbs, the "Big Four," Ferguson and Mack, and a bevy of other performers play nightly to overflowing houses. A new departure in Pittsburg is two "museums," which are reported to be doing a good business. It is rumored that Haverly intends erecting a fine opera house at Pittsburg.

....Edward Mollenhauer has brought a suit in the Supreme Court against John Duff and Augustin Daly, and says in his complaint that the defendants engaged him as leader of the orchestra at Daly's Broadway Theatre. He played there in this capacity until the 1st of January, 1882, when he was not allowed to continue. He therefore brought this suit for \$4,760 damages. The defendants say they only engaged him to occupy the position during the absence in Europe of Robert Stoepel, their regular leader, and that when the latter returned he resumed his duties as leader.

MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.
MUSICAL.

SEVENTH REGIMENT ARMORY.

The Music Festival was held last week in the Seventh Regiment Armory. The opening performance on Tuesday evening, May 2, drew together an audience of some five or six thousand persons. The following programme was presented:

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| 1. Cantata, "A Stronghold Sure,"..... | Bach. |
| 2. Symphony, C major, (Jupiter)..... | Mozart. |
| 3. Recit. and Aria, "Abscheulicher" (Fidelio)..... | Beethoven. |
| 4. Jubilate (written for the Peace of Utrecht)..... | Handel. |

It is unnecessary to go into a long disquisition about the pieces themselves, and, therefore, our remarks will be confined to their performance. It will be seen that the programme was well-balanced, containing the elements of great interest and strength. As to Bach's "Cantata," it may here be said that one or two numbers were omitted. The opening chorus went well, albeit a trifle lifeless. As a body of sound from so large a mass of voices and instruments it was not satisfactory. The orchestra was neither distinct nor effective. Without the additional accompaniments added by Mr. Thomas, the effect produced would have been weak enough. As it was the effect aimed at was partly lost in the high building wherein the performance took place. An old and well-known musician remarked at the conclusion of the first chorus that he was disappointed at the lack of grandeur revealed by the combined forces of voices and instruments, and to say the truth we were also. Perhaps it may have been the position in which we sat, or that expectation had gone beyond the possible attainable effect; but it is quite certain that under different surroundings such a fine and large body of musicians would have overwhelmed listeners. New York needs a suitable hall for festival purposes, and until one is built our ideas of the effect of a chorus and orchestra of the size employed at the Festival must remain obscure, that is, to those who have not attended the great Festival performances given in England. A word should here be said of the organ, especially of the fine effect of the 32 ft. pedal pipes. No amount of double basses can ever produce the result of a number of broadly voiced pedal stops, especially in choruses containing long organ-points. Of the two—the bow and wind—the latter cannot help but triumph. In this first chorus the melody of the old chorale "Ein fest burg" is frequently given out by the trumpet, but even this instrument sounded somewhat weak in the huge building, which contains too many arches and is far too high for ordinary musical performances. No doubt, a huge brass band would be tolerably effective if placed in the middle of the building. No more need be said, concerning the rendering of the Bach cantata, save a few words on the solo singers. Miss Cary, who was to appear, and could not on account of serious indisposition, was replaced by Miss Winant, who made as good a substitute as could possibly have been found. True, she did not sing with her usual vigor, but making due allowance for all things, her performance during the evening was quite satisfactory. Mr. Candidus, the tenor, was heard in only one piece, but gave evidence of an excellent voice and a reserve force, which was evidently to tell in later performances. His voice appeared somewhat throaty, but he exhibited much intelligence, and a good delivery, besides phrasing carefully. Mr. Whitney is so well known as a true and able artist, possessing a voice of unusual excellence, that his performance needs the merest mention. If Mr. Whitney fails in one respect more than another, it is in the lack of vim. His general delivery is too stolid and sluggish, and he could profit by imitating Mr. Henschel more, at least, in the latter's lifeful manner of singing.

Dudley Buck handled the organ intelligently and judiciously. The gem of the evening was the interpretation by the orchestra of Mozart's noble symphony. To musicians it was a treat; but we could not understand why Mr. Thomas should take the first movement almost *presto*, and the second *larghetto*. On the principle that large bodies travel slowly the reverse should have been done. The *allegro vivace* might have been performed at a somewhat slower rate of speed than usual, and an enhanced effect obtained thereby, while the *andante* would have gained by being given with a slightly increased tempo. But the contrast was far too great between the speed of the two movements, and this was the only defect of the performance. The orchestra covered itself with glory, and deserved whatever praise could be awarded it. The "Jubilate" went better than the Bach "Cantata," the final chorus (although wisely interrupted by Mr. Thomas) being given with great spirit and effect. The opening chorus was not sung with equal vigor or steadiness. The duet, "It is He that hath made us," merited praise, although Mr. Toedt's voice was almost lost in the vast building. Miss Winant and Mr. Henschel gave life to the trio, the latter displaying the musicianly qualities for which he is noted and admired by all good musicians and critics. It only remains for us now to say a few words upon the appearance and performance of Mme. Friedrich-Materna. She sang only one number, and, although enthusiastically encored, repeated the latter part of the same. She has a voice of remarkable power and evenness, albeit lacking a truly sympathetic quality. Her delivery is generally dramatic and intense. Even in less passionate passages, however, she does not fail to impress her hearers. In the Beethoven aria she exhibited the numerous qualities with which great artists alone are endowed. Her phrasing was

worthy of her great reputation, and throughout the aria she sang as if the words inspired her as well as the medium by which they were expressed. Contrary to expectation, she sang here and there a trifle flat, which somewhat marred a splendid interpretation of a noble scene. Even when she repeated part of the music the same defect was apparent. Altogether, she can lay claim to be considered a great artist, such as is rarely heard in New York. Her reception was most enthusiastic, and must have been gratifying to her on her first appearance in this country. It is not often that New York concedes the position the European press has already assigned to artists; but Frau Materna can justly be acknowledged an exception to this general rule.

The first *matinée* performance occurred on the following Wednesday afternoon, May 3, and brought forth a varied and rich programme. First came Gluck's overture to "Iphigenia in Aulis," played by the orchestra with refinement and expression; followed by a scene from the same work, "Diane impitoyable," interpreted with Signor Galassi's usual vigor and dramatic effect. After this the great Schubert C major symphony was played, and was no doubt the most enjoyable number on the programme. It must be said that the "Scherzo" was taken at a speed that somewhat served to hide its numerous beauties, while the "Finale" was rushed through at a terrific rate (certainly a good *presto*), much to the chagrin of reverent musicians. Rather than have spoiled an otherwise splendid programme of a masterpiece, it would have been far preferable to have omitted from the long programme either the "Manfred" or "Ruy Blas" overture. Notwithstanding these defects, however, the orchestra covered itself with glory, having proved itself worthy of unstinted praise and applause. It was certainly a glorious body of instrumentalists—one whose equal will not be heard again for some time. It seemed exact in balance and blended into a most glorious whole in the tutti passages. Mme. Gerster's singing of the aria "Der Hölle Rache," from Mozart's "Zauberflöte," was a great success, and won an enthusiastic encore. Her voice was as clear as a bell, all of the staccato notes being delivered with a delightful crispness. It is in exactly such pieces that Mme. Gerster shines and reigns supreme, for her voice is naturally light and flexible. The air lies very much in alt., and can be attempted only by a singer possessed of a phenomenal voice. Schumann's fine overture to "Manfred" opened the second part, and received a careful and finished rendering. An aria from Spohr's "Jessonda"—"Der Krieglust ergeben"—was admirably rendered by Mr. Henschel, who not only sings with taste and intelligence, but is always vigorous and effective when the music is of a passionate character. He wisely declined to respond to the encore offered him. The great recitative and aria from Weber's "Oberon," "Ocean, thou mighty monster," followed the Spohr number and served to exhibit once more the great talent of Frau Materna. It must be confessed that she was somewhat less satisfactory in this number than in the Beethoven selection. She sang even flatter than she did on her debut the evening before. To sing flat is her chief defect, although in Wagner's music the following (Thursday) afternoon this tendency, so noticeable before, was not exhibited. Some parts of the "Oberon" scene were not so strongly marked as others; but, upon the whole, the rendering was noteworthy and the finale a splendid display of passionate expression. Signor Campanini gave the aria from Mehul's "Joseph" only fairly. "Vainement Pharaon" is not a very effective piece, but, aside from this, the popular tenor was not in good form, a fact by no means surprising, considering the hard work he has gone through the present season. The concert concluded with a capital performance of Mendelssohn's "Ruy Blas" overture, as mentioned above.

The concert that took place on the same (Wednesday) evening, opened with an almost ideal interpretation of Beethoven's popular and never wearying fifth symphony. In its execution the orchestra was heard to the greatest advantage, and again proved the truth of what was remarked before, that its equal will not be heard here again for some time. The mass of strings stood out admirably, astonishing even musicians with its power, fullness and richness. Altogether it was one of the very finest exhibitions of the band's skill and efficiency, and gave to Beethoven's masterpiece an unusual freshness and vigor. The rendering was a triumph for Mr. Thomas and his men. But what can be said of the interpretation of the Grand Mass in D, that followed? It was as much of a fiasco as a success, and this especially with regard to the solos and concerted music. The quartet parts in the "Kyrie" and "Gloria" were given by Frau Materna, Miss Winant, Signori Campanini and Galassi. Signor Campanini was all at sea in his part, and almost caused his associates to come to grief. Miss Winant did as well as could be expected under the circumstances, considering that she had to study at short notice the music which had been allotted to Miss Cary. Frau Materna and Signor Galassi sang with earnestness and security. The "Credo and Sanctus" solo parts were sung by Mrs. Humphrey Allen (from Boston), Miss Winant, Signor Campanini and Mr. Whitney. Mrs. Allen did perhaps the best she was able to do with such music at such short notice, having been requested to replace Mrs. Osgood, who was suffering from severe indisposition. The "Agnus Dei" solo part was intrusted to Frau Materna, Miss Winant, Signor Campanini and Mr. Whitney, who managed to keep together and with the chorus, but were by no means at ease while singing the difficult number. The choruses throughout the Mass were sung by the New York and Brooklyn societies only, and viewing all of the surroundings, they must

be said to have attacked and creditably sung the immensely difficult movements with which the Mass abounds. Hermann Brandt gave the violin solo in the "Benedictus" with a good deal of expression and taste, albeit he played here and there a trifle false.

The Thursday *matinée* concert, May 4, was denominated the Wagner programme, and was wholly made up of fragments from the great maestro's "Der Ring des Nibelungen." A crowded audience was in attendance, and finer orchestral playing was never heard anywhere than on this occasion. Some of the solo singers were weak, but this was of small account to cultivated listeners, as they found sufficient enjoyment in listening to the superb playing of the orchestra and the efforts of the more capable artists. From "Das Rheingold" four excerpts were presented. The first scene sung was the "Theft of the Gold," whose execution was intrusted to Hattie Schell, Amalia Wurmb, Antonia Henne and Oscar Steins. On the whole this excerpt was quite satisfactorily rendered, the performers taking part therein deserving many kind words. The second scene "Wotan's Apostrophe to Walhalla," was very effectively sung by Mr. Remmert; in fact, only he of all our resident singers could have done the music justice, and made the voice part heard above the terrific accompaniment given to the orchestra in this section of the opera. The third scene, "Loge's Tidings," did not create the impression it would have done if a vocalist of greater power of voice than Mr. Toedt had been chosen to interpret it. Mr. Toedt sang in vain to the larger part of the audience. The fourth and grand closing scene was assigned to Mr. Remmert, Mr. Toedt, and the three ladies who interpreted the first scene. Altogether this part of the opera was successfully rendered, even the trio of ladies' voices delivered underneath the stage (supposed to be the Rhinedaughters singing at the bottom of the Rhine) going very well. The closing orchestral afterlude is truly tremendous in its breadth and grandeur. Four excerpts from "Die Walküre" followed the preceding "Rheingold" selections. The orchestra's introduction to Act I. came first, and a remarkable example of tone-painting it is. To say that it was well performed would be superfluous, after what has already been premised with regard to the splendor and efficiency of the orchestral body under Mr. Thomas' direction. The second excerpt brought out Mr. Candidus, who delivered Siegmund's "Love Song" in very fine style and with excellent effect, although he manifested just a slight crudeness in his phrasing and general delivery. His voice is one of unusual beauty and sufficiently large volume, and his enunciation of the text a model for other artists to imitate. He was enthusiastically encored, and gave the selection again with equal ease and expression. As showing what the orchestra could accomplish in the way of overcoming the most difficult pieces of passage-work, "The Ride of the Valkyries" that followed the love song, was a notable example. This number has been performed many times by Mr. Thomas and his regular orchestra, but it was never heard as on this occasion, and drew forth a wild tumult of applause, richly deserved by each member of the orchestra. The fourth excerpt, "Wotan's Farewell to Brunnhilde," and "Magic Fire Scene" was rendered by Signor Galassi. The popular and favorite baritone created an uncommon interest in his performance, for he sang with a fervor that placed the audience completely *en rapport* with him, and when the last notes of the magnificently descriptive music had died away, he was accorded the heartiest applause possible, and had to appear to bow his acknowledgments to the delighted audience. The orchestra played wonderfully well. The only excerpt given from "Siegfried" was the grand scene, "The Forging of the Sword," the interpretation of which was assigned to the two very different tenors, Signor Campanini and Mr. Toedt. The former artist certainly strove with all his energy to make the voice part effective, and it must be confessed that he did so. It is very certain, however, that if Signor Campanini had to appear in such music three or four nights a week, and were to sing with the unreserved strength he put forth on this occasion, his voice would be utterly worthless in less than a month. Mr. Toedt was scarcely heard by those seated half a dozen yards from the stage. It might as well have been all pantomime on his side. This selection was received with well deserved demonstrations of delight. Thomas, Campanini and Toedt appeared three or four times in response to enthusiastic applause, in which the orchestra and members of the chorus joined. As to the accompaniment, it was splendidly performed throughout. Two excerpts from "Die Götterdämmerung" brought this remarkably interesting concert to a brilliant and impressive close. They were, first, Siegfried's "Funeral Music," one of the most effective and impressive pieces of instrumental music that has ever been written, played with unspeakable effect by the orchestra; and, secondly, the finale of the opera, "Brunnhilde's Immolation," sung by Frau Materna. In this selection the great German artist appeared to better advantage than in anything she had undertaken since the opening of the festival. Her intonation was perfect (rather remarkable after her performance of Tuesday and Wednesday), and her delivery of every phrase of the difficult scene was artistic in the highest degree. She displayed even a more intense emotion than on any former occasion, and again gave to every verbal phrase its own particular expression, besides enunciating each separate word with great clearness. Her features partly betrayed her genuine feeling, and served to indicate with what effect she would interpret the same selection on the stage, where action

would tend to heighten her every utterance. At the close of the scene, applause broke forth from every portion of the building, and it was necessary for Mr. Thomas to lead Frau Materna several times before the audience. A number of the most beautiful floral gifts were handed to her before she left the stage for the last time. As for the orchestra, too great praise could not be awarded it for its remarkable playing of Wagner's difficult and astonishing music.

Friday evening, May 5, brought forth Handel's sacred masterpiece "Israel in Egypt," the following singers interpreting the solos and concerted numbers scattered throughout the work: Mrs. Humphrey Allen, Hattie Schell, Miss Winant, William Candidus, Franz Remmert and Myron W. Whitney. The chorus numbered 3,000, all of the assisting societies taking part in the performance. On Thursday afternoon the orchestra scored its great triumph, but on Friday night the chorus achieved its fullest success. Of course, Handel knew how to write for voices, and never demanded from them what they could not perform. If one work more than another demands a mass of voices it is this same "Israel in Egypt," for chorus follows upon chorus, and often double choruses succeed each other with a power and interest that is not paralleled in any other composition. A peculiarity of "Israel in Egypt" is that there is not a bar of instrumental introduction, but the oratorio opens with a tenor recitative, which was given in excellent style by Mr. Candidus. The first chorus prepared the audience for what was to follow, as it served to show the splendor of the body of singers assembled. The double chorus "He spake the word" and the "Hailstone" chorus were both enthusiastically encored. From the temper of the audience it appeared as if all the chief numbers in the oratorio would be demanded, so Mr. Thomas firmly announced that, owing to the great length of the oratorio, no other piece would be repeated, a resolution which was broken later in the evening when Messrs. Remmert and Whitney sang the famous duet for two basses, "The Lord is a Man of War." This was repeated, owing to the persistency of the audience and the excellent manner in which the piece was delivered by the two gentlemen mentioned above. Mr. Remmert particularly delighted his hearers. Some other choruses were magnificently sung, among them "He led them forth like sheep," "But the waters overwhelmed them," and the final chorus, "The Lord shall reign." In all these, and indeed throughout the choral work of the evening, the voices and training of the outside societies was made manifest. These assisting societies were the Handel and Hadyn of Boston, besides those from Philadelphia and Baltimore. Whatever predictions may have been indulged in on the opening night with regard to the chorus as heard then, those who were in attendance on Friday night had to admit that finer choral singing had never been heard in the country. A large volume of tone was produced not at all wanting in purity. Added to this a precision of attack was exhibited, not a special feature of the chorus singing of Tuesday and Wednesday evenings. A few words need only be said of the soloists, as the work is one notably lacking in solo music. Mrs. Osgood appeared after her severe illness, and although she had little to do she did that little in a praiseworthy manner. Her voice is too small for so large a building, however. The duet "The Lord is my Strength" was nicely given by Mrs. Osgood and Miss Schell, the latter's singing deserving favorable mention. Miss Winant gave the alto solos most creditably, and should have all the praise awarded her that she deserved. Mr. Candidus confirmed the excellent impression he had made at one or two of the previous concerts, singing the tenor recitatives with taste and judgment. In the one tenor air "The Enemy said," he obtained a true success, overcoming the difficult bravura passages with which it abounds with much ease. Altogether, he executed the air with force and effect. His singing will not soon be forgotten here. The orchestral playing was solid and powerful, and the organ was finely handled by Dudley Buck. During the performance of many of the choruses it was felt that a very large organ would have materially enhanced the general effect.

What was denominated the "Italian Programme" formed the attraction at the festival on Saturday afternoon, May 6. It contained several pieces of a popular character, which served to bring out a number of favorite artists. The "Sonata" for string orchestra, by Corelli, was interesting to those who could hear it, and received a most careful and delicate rendering. The "Church Aria," by Stradella, was quite well sung by Miss Winant, the accompaniment for strings (without violins) being beautifully played. Boccherini's "Minuet" for string orchestra, was too delicate a work to afford pleasure to any but those who had the front seats. It was a mistake to play such a piece in a building so vast. The aria "Prià che spunti," from Cimarosa's "Il Matrimonio Segreto" was sung by Campanini with excellent effect, although the music is too antique to be very interesting. The overture to Cherubini's "Les Deux Journées" as well as that to "William Tell" was magnificently played by the orchestra, and the last movement of the latter had to be repeated, notwithstanding that Mr. Thomas evidently desired not to do so on account of the length of the programme. As it was the final work on the programme, Bazzini's overture to "King Lear" was omitted, a rather unfortunate circumstance for musicians, who would have preferred to hear it, rather than the two more familiar overtures. The finale to the first act of "Les Deux Journées" failed to create much interest in the audience, although the artists who took part in its interpretation were Mrs. Osgood,

Miss Cary, Messrs. Candidus, Toedt, Henschel and Remmert. The selections from Spontini's "La Vestale," embraced the "overture" and some scenes from act ii, in which appeared the three favorite artists, Mme. Gerster, Miss Cary and Signor Campanini. Miss Cary was received with the most lively demonstrations of delight by the whole audience, and it was found that her voice was in far better condition than had been expected from her recent illness. Spontini's music, although dramatic and full of character, was not calculated to gain the sympathy of the audience. The overture is a finely written and most effectively scored work. Besides the overture to "William Tell," the grand "Trio" in A major, for male voices was sung by Messrs. Candidus, Remmert and Whitney. Mr. Candidus gave his part with unusual effect, and proved that he deserves to be classed among the best tenors that have been heard in New York. He sang with great clearness and dramatic force. Mr. Whitney hardly sang with vigor enough. Mr. Remmert in his part was eminently satisfactory. In the duet from "Favorita," "Ah! Lenore il guardo," a great success was achieved by Miss Cary and Signor Galassi. The former interpreted her part with a passionate fervor and beauty of voice, that she has rarely exhibited either on the concert or operatic stage, while Signor Galassi was thoroughly at home in his great countryman's music. He also gave in fine style and with deep expression the well known aria, "Eri tu," from Verdi's "Un Ballo in Maschera." Mme. Gerster sang the old, old aria from Sonnambula, "Ah! non giunge," prefacing it with the beautiful cantabile melody from the same opera, "Ah! non credea." Her execution in the "Rondo" was remarkably fluent, and drew from the audience the most hearty applause.

The last concert, which took place on Saturday evening, brought forth a highly interesting list of pieces. It opened with Liszt and concluded with Wagner. The first-named composer's "Dante Symphony" was performed with much finish and expression, and although, as a composition, it does not possess real elements of attractiveness, yet the rendering was so good as to interest the larger portion of the audience present. The female chorus in the "Magnificat" at the close of the work was sung with great effect and purity of tone. The organ was well handled by Mr. Buck. Mme. Gerster's delivery of the "Scena," from the first act of Rubinstein's opera "The Demon," was full of life and brilliancy. It was specially suited to display her voice and execution, and at its close was received with the heartiest demonstrations of applause, although it must be confessed that her facile execution pleased her auditors, rather than the sympathetic singing of the two Russian melodies that go to make up the substance of the piece. The selection from Berlioz, "The Fall of Troy" (Les Troyens), consisting of the whole of the second act, was the really interesting portion of the concert. To interpret this work, the following artists were chosen: Frau Materna, Mrs. Osgood, Miss Winant, Signor Campanini, Signor Galassi, and Messrs. Toedt, Remmert and Whitney, all backed by the Brooklyn Philharmonic Chorus and the New York Chorus, aided by the orchestra. The numbers in their respective order were a "March and Hymn," a short piece for the orchestra, which accompanies the combat of wrestlers; a concerted piece for Cassandra (Frau Materna), and chorus (denominated in the French score a pantomime, as the vocal parts are no more than a commentary on the action, which goes on in dumb show); a recitative for Aeneas; an octet and chorus; an air for Cassandra, and a finale built upon a second march. The opening number is quite novel and pleasing, the drum figure being persistently kept up with a most peculiar effect. The last march is also fine, as well as the octet with chorus. There is not much for the solo singers to do if the music for Cassandra is excepted. The chorus and orchestra bear the burden of the work, and that they did it in the most praiseworthy style goes almost without saying. Frau Materna gave great satisfaction by her noble and artistic singing in this work, and increased the good opinion formed of her on Thursday afternoon especially. A band of wind instruments under the stage was most effectively led by Mr. Dietrich. Berlioz's work received an interpretation that would have satisfied the composer if he could have listened to it. Of course, opinions will vary upon the merits of the composition, which seems to be more clever than inspired. The chorus from the third act of "Die Meistersinger," "Wake! Wake!", brought the festival to a grand close.

FIFTH AVENUE THEATRE.

On Monday evening, May 1, the opera represented by Mr. Grau's company was Lecocq's "Le Jour et la Nuit." It was the first performance in this city of the original French edition, and attracted quite a good audience. Paola Marié as Manola made a decidedly good impression, and gave her music with dash and spirit, accompanied by unusually good acting. The applause bestowed upon her efforts was hearty in the extreme. Mr. Duplan as Don Brascero, the newly-married governor, was very amusing, as was also M. Mézières, who assumed the rôle of Prince Calabasas. Mr. Nigris was at his best a Miguel. The rest of the cast do not deserve special mention, while the chorus and orchestra were as incompetent as usual.

"Carmen" was performed on Tuesday night in very fair style. Both the chorus and orchestra were somewhat better and more effective than on previous occasions. Carmen's rôle was well given by Paola Marié, who sang some of the music very nicely and acted capably. Mlle. Dalmont as Micaela deserved much praise for her excellent singing and general good work

throughout the evening. M. Mange gave a creditable impersonation of the part of Escamillo, while M. Mauras was satisfactory in the part of Don José.

Victor Massé's "Paul et Virginie" was presented by Grau's company on Thursday evening. The title rôles were taken by Mlle. Dalmont and M. Mauras, who only did fairly well. Mme. Privat sang one solo very nicely, as also did M. Mange. The rest of the cast as well as chorus and orchestra were all very indifferent.

The opera chosen for performance on Friday evening was Audran's "Les Noces d'Olivette," which was given in the original. The solo singers did better than on previous occasions. The costumes were excellent. Mlle. Marié was a charming Olivette, and went through her rôle with vim and grace, while Mlle. Gregoire, as the Countess Bathilde, appeared to fair advantage, although her singing was not of the most effective. The rôle of the Duc des Iles, taken by M. Mézières, was made to stand out well. M. Tauffenberger was fair as Valentin, but M. Mussy did not make much of the part of Lonsfueau. M. Nigris gave a creditable impersonation of the rôle of De Merimar. The chorus was poor as usual.

HAVERLY'S BROOKLYN THEATRE.

"Cinderella at School" was the attraction on Monday, May 1. It was presented by Rice's Surprise Party.

Audran's well-worn comic opera, "The Mascotte," was put on in place of "Cinderella at School" on Friday evening, May 5. The rendering was quite good. The rôle of Prince Piombino was altogether well taken by Mr. Dixey, and that of Bettina, by Rose Temple. Topsy Venn and Eugene Clarke likewise deserve special mention.

LEXINGTON AVENUE OPERA HOUSE.

Gustav Adolf had a benefit on Friday evening, May 5. The programme embraced musical and dramatic selections, the performers being principally from those engaged at the Thalia Theatre.

STEINWAY HALL.

A concert was given on Thursday evening, May 4, by Sallie Reber, who sang her solos with some brilliancy, and exhibited taste in the delivery of the same. She has been studying with Mme. Murio-Celli for some time. Mme. M. Siern, a mezzo-soprano, gave her selections nicely, as did also Miss Aggie Dunphy. The other assisting artists were Christian Fritsch, tenor; L. Gottschalk, baritone; W. F. Mills, pianist; A. Schotte, organist; and C. E. Pratt, accompanist.

CHICKERING HALL.

...A concert was given on Wednesday evening, May 3, in aid of the benefit fund of the New York Telegrapher's Association. A number of popular pieces made up the programme, which were generally well rendered. The Telegraph Glee Club gave several pieces in fair style.

A concert was given by Esther Jacobs on Thursday evening, May 4. She possesses a good contralto voice, and used it with more than ordinary effect.

STANDARD THEATRE.

...The Acme Opera Company, managed by C. D. Hess, began a series of performances on Monday, May 1, the opera presented being "La Mascotte."

BROOKLYN PARK THEATRE.

On Monday, May 1, "The Mascotte" was produced with fine costumes and effective scenery. The company was that of Fay Templeton. The principal singers merited all of the applause that was bestowed on them.

DRAMATIC.

UNION SQUARE THEATRE.

George Darrell's original play in four epochs, entitled "Solange," was given on Monday evening, May 1. It was also the occasion of the début of Eugénie Legrand, who was unfortunate in having chosen so poor a play to first appear in. The new actress, as far as could be judged under unfavorable circumstances, has much talent, and showed that she had studied in a good school. Her appearance is graceful and prepossessing, and there is an uncommon charm and expressiveness manifest in all her movements.

GERMANIA THEATRE.

On Friday evening, May 5, a farewell benefit was given to Bertha Necker. The evening was taken up with Erkmann-Chatrian's three-act comedy, "Friend Fritz," in which Miss Necker impersonated the rôle of Susel, and Mr. Bassermann the rôle of Fritz Kobus.

WINDSOR THEATRE.

Annie Pixley began an engagement in "M'liss" on Monday, May 1. The cast was the same as when the play was recently produced at the Grand Opera House.

WILLIAMSBURG NOVELTY THEATRE.

"The Edgewood Folks" were the attraction on Monday, May 1. The audience, quite large, took kindly to the entertainment.

BIJOU OPERA HOUSE.

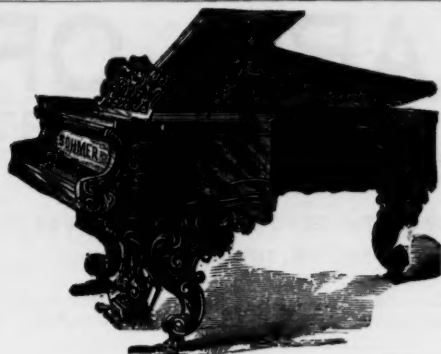
On Monday, May 1, "Widow Bedott" was produced, Niel Burgess appearing with his usual success in the title-rôle.

NIBLO'S GARDEN.

On Monday, May 1, "The World" was revived and drew out a good-sized audience. With one exception the cast was the same as when given in this city last, this exception being the substitution of Clinton Hall for Harry Crisp as Sir Clement Huntingford.

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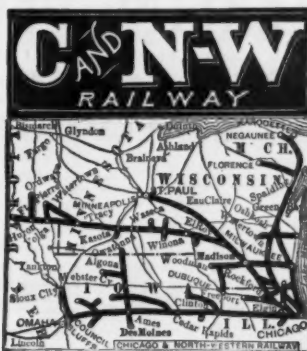
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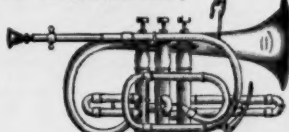
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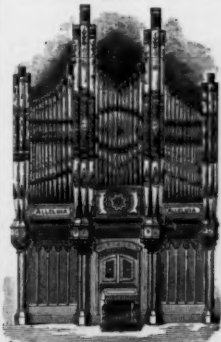
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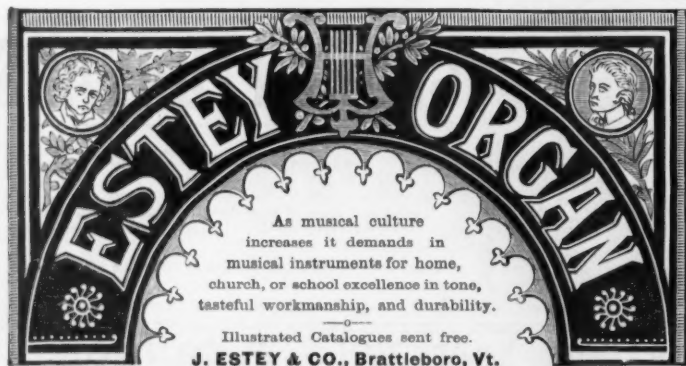
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